Says.

Miss Tessa Kosta managed to squeeze and-Viennese music just before the evening performance of "The Rose of Stam-

"My present role is at once easier and more difficult than my preceding one in 'The Chocolate Soldier,' said Miss Kosta, appearing from her dressing room and making the corridor all fluffy with her flimy costume and her flossy hair. Of course she didn't burst right out with this. The reporter had to drop a diplomatic question first, after the manner of siick interviewers. Then she hegan her talk with the aforesaid quotation, properly uttering a paradox, which is the way all interviews should commence.

Her present role, as near as the interviewer can remember, is Princess

oldier' that the audience would rise up and shout that they were tired of

"On the other hand," continued Miss Kosta, "the character is slighter, so 1 have to work harder to fill in the gaps with my own personality.

"I like to play straight roles. It was great fur to play comedy in "The Chocolate Soldier," after the eternally sweet roles I'd been putting up with. In fact I'd rather play such parts, and some day I hope to appear in a piece that will bemainly comedy, with a good plot and with a few songs to stir things up a bit occasionally. Musical plays ought to be more of that variety, instead of being just bits of this and that."

"Miss Kosta is of Hungarian descent," said the helpful Squire Atwell, "so she ought to know her way about in any operetta from Vienna."

"Yes," acknowledged Miss Kosta, "my mother's people were on the stage and in opera in Hungary for several generations back, while my father was connected with the scientific side. Old, but how true. So here I am."

"Did you ever sing abroad?" asked the interviewer.

"No." said Miss Kosta promptly. "I like to play straight roles. It was

"Did you ever sing abroad?" asked the interviewer.

"No." said Miss Kosta promptly.

"That was mean of you to say 'No." remarked the reporter. "It spoiled another question you were to be asked." After sufficient coaxing from Miss Kosta, the interviewer consented to propound this question: "What is the chief difference between Viennese and American music."

"Viennesse music is easier to sing."

difference between Viennese and American music?"

"Viennese music is easier to sing," replied Miss Kosta quickly. "The composers over there know their subject thoroughly and are writing for well trained, matured voices, while here composers are writing for girls of is or 30 who have the leading parts but who can't be trusted with high notes, their voices aren't sufficiently matured—and it takes time to ripen anythins.
"American compositions to-day are touched so much with jazz, and jazz is barder to sing than the hardest classical piece. That's because jazz isn't music; different vocal cords are used and it's just a sort of syncopated straining. It tears the best voice to tatters eventually. Many American singers don't enunciate distinctly, but neither for that matter do many foreigners. People don't realize this because when they go to an opera they don't understand what the singer is saying anyway. While clear articulation is largely an inborn affair, artists also enunciate indistinctly because they don't realize that singing is only another form of speaking." And Miss Kosta proved this by shifting her vocal gears and gilding into the phrase, "I-could-go-on-like-this-forever," as if it were the refrain of a song.

AT SUBURBAN PARKS.

Starlight Amusement Park in The Bronx is open for the season with its usual array of rides, games, shows, free open air vaudeville, Bavetta's Concert Eand, dance hall with the Syncopa-Jazz Orchestra, athletic field and many new features. Tom Gillen's vaudeville program for the opening week includes the Nemos, on bars and Spanish rings, the Vincent Brothers Three on horizontal bars and Fitz and Witz, comedy acrobats. Gertrude Van Deinse, soprano, will sing with Bavetta's Band every afternoon and night.

George C. Tilyou's Steeplechase Park, Coney Island, is expected to attract another throng this afternoon and evening. One of the largest radio receiving stations has been installed in the main pavillon, and those who have seen enough of the many amusement attractions of the park may visit the radio room and enjoy a concert. It will be possible for this station to listen to the ocean going steamers many miles at see.

Bimbo, the smallest clown in the world, has returned to Steeplechase after a tour of Japan. He has a complete set of new tricks for the season.

"BLUSHING BRIDE" TO MOVE.

"The Blushing Bride," the musical comedy in which Cecil Lean and Miss Gleo Mayfield are costars, will move to the Forty-fourth Street Theater tomorrow night, after a three months' stay at the Astor Theater.



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Headline Acts to Celebrate Keith Vaudeville Anniversary

Six Features at the Palace to Mark Third of a Century of Entertainment.

As this week has been set aside hroughout the B. F. Keith circuit to in an interview last week on American celebrate the third of a century anniversary of Keith vaudeville, the Palace will offer six headline acts. In addiboul," kindly chaperoned by Ben At- tion the lobby will represent a history well, the mahout of the Century The- of vaudeville with old bills, programs and photographs, models of the first present role is at once easier Keith theaters and other exposits. Elmer

Her present role, as near as the interviewer can remember, is Priacess Tosh, or something equally good. So far, so good. Miss Kosta was now busy elucidating her valuable paradox.

"The role is easier in that I'm not on the stage so much, so you can easily see I have less to do. I used to think see I have less to do. I used to think and Leonard Grover. Others on the bill are the prince of the remember of the original Pat Rooney; Ed Begley, black faced comedian; John Harding, old time musical director: Annie Hart, Eddle Girard. Frank E. McNish and Leonard Grover. Others on the bill

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to be an excellent likeness of the tenor in a serious mood.

Caruso kept his collection in the Canessa Galleries, which were once the private galleries of the late Benjamin Altman. He visited the galleries frequently. He was especially fond of his enamel pieces, wrought by Pierre Raymond, French enamelist. Some of these pieces he acquired from the J. P. Morgan collection. Among other objects which he prized highly are a reliquary of gilded silver with Eglomisier, made for Pope Paul III., and a gold cup which was acquired from the Marquis of Spinola bearing the name and the coat of arms of Albert of Austria, Governor of Pays-Bas, who presented it to Spinola of Genoa.

With Caruso's or called the tenor in the Canessa, one of the members of the national committee of the foundation.
The committee in charge of the show and exhibition includes Mrs. Enrice Caruso, Mrs. Helen Hartley Jenkins Messers, Paul D. Cravath, Otto H. Kahn, Pelix M. Warburg, John Aspegren, Dr. Antonio Stella, Richard B. Aldcroftt. Calvin G. Child, Walter Damrosch and George W. Wickersham.

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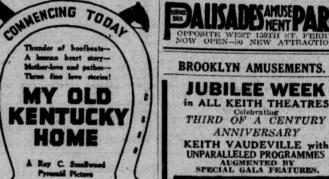
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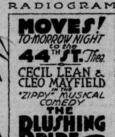
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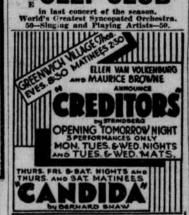
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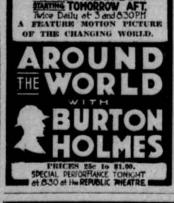
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